

RESEARCH ARTICLE

Pedagogical and Methodological Foundations for Integrating Inclusive Education into Music Lessons

Pulatjonova Intizora Nazirjon kizi

Namangan State Pedagogical Institute, Faculty of Exact and Natural Sciences, Department of Pedagogy of ART, Music Education Department, Student of MUS B.U 24th group, Uzbekistan

VOLUME: Vol.06 Issue06 2026

PAGE: 73-77

Copyright © 2026 European International Journal of Pedagogics, this is an open-access article distributed under the terms of the Creative Commons Attribution-Noncommercial-Share Alike 4.0 International License. Licensed under Creative Commons License a Creative Commons Attribution 4.0 International License.

Abstract

This article examines the pedagogical and methodological foundations for integrating inclusive education into music lessons as a learner-centered, humanistic and competence-oriented process. The study argues that inclusive music education cannot be reduced to the physical placement of learners with special educational needs in a common classroom; it requires the purposeful transformation of lesson objectives, repertoire, methods, assessment, communication and classroom culture. Music lessons are especially important for inclusion because they combine auditory perception, rhythm, movement, voice, emotion, imagination and cooperation, thereby offering different channels of participation for learners with diverse abilities. The article substantiates that adaptive repertoire, multisensory teaching, differentiated tasks, peer cooperation, assistive supports and formative assessment create conditions in which every learner can participate in artistic activity. The analysis also shows that inclusive music education develops not only musical culture but also emotional regulation, social interaction, communicative confidence, aesthetic perception and a sense of belonging. The article concludes that the effectiveness of inclusion in music lessons depends on the teacher's professional competence, interdisciplinary cooperation and the ability to transform music into an accessible medium of personal and social development.

KEYWORDS

Inclusive education, music lessons, special educational needs, differentiated instruction, universal design for learning, adaptive music education, formative assessment, aesthetic development.

INTRODUCTION

The integration of inclusive education into music lessons is one of the important tasks of contemporary pedagogy because it links the right to education with the right of every child to cultural participation, emotional expression and social belonging. In the modern educational paradigm, inclusion is not understood only as a special measure for learners with disabilities. It is interpreted as a systemic transformation of the school environment in which learner diversity becomes a normal and valuable condition of teaching. This transformation

is particularly meaningful in music education, because music is not limited to verbal explanation, written performance or abstract academic reproduction. It activates hearing, rhythm, breathing, movement, voice, gesture, memory, imagination and emotional response. Therefore, music can become a pedagogical bridge through which learners with different developmental profiles enter a common educational space without losing their individuality[1]. International and national documents create a strong foundation for this approach. The

Salamanca Statement affirmed that schools should accommodate all children regardless of physical, intellectual, social, emotional, linguistic or other conditions, while UNESCO policy guidelines describe inclusion as a process of transforming schools to provide learning opportunities for all. The interpretation of Article 24 of the Convention on the Rights of Persons with Disabilities also stresses that inclusive education requires changes in culture, policy and practice. In Uzbekistan, the development of inclusive education has received normative support through Presidential Resolution PQ-4860, which approved the concept for developing inclusive education in the public education system for 2020-2025. These foundations show that inclusion is not an optional humanitarian addition to education but a strategic direction of modernization and social justice[2]. The relevance of inclusive music education becomes clear when the special nature of musical activity is considered. A learner who has difficulty expressing ideas through extended speech may respond to rhythm, melody, movement or gesture. A learner with hearing impairment may participate through vibration, visual notation, body percussion, sign-supported lyrics and tactile instruments. A learner with motor limitations may participate through listening analysis, vocal performance, digital instruments or supported ensemble roles. A learner with attention or communication difficulties may benefit from predictable musical routines, repeated rhythmic patterns and clearly structured performance tasks. In this sense, the music lesson can become a multidimensional pedagogical environment in which every learner finds an accessible path toward participation[3]. From a pedagogical point of view, inclusion changes the goals of music lessons. Traditional lessons usually focus on singing accuracy, music literacy, knowledge of composers, repertoire memorization and collective performance. These aims remain important, but they should be expanded through inclusive values. A music lesson should also develop emotional responsiveness, communication, cooperation, listening culture, self-confidence, respect for difference and the ability to express feelings through artistic means. The success of an inclusive lesson cannot be measured only by the technical quality of performance. It should also be evaluated through learner engagement, participation, independence, social interaction and positive experience of belonging[4]. The methodological problem is that many teachers support inclusion in principle but experience difficulties in planning, assessment, repertoire selection and classroom management. Some teachers fear that individualized support will slow down the class; others focus only on the learner with special needs and unintentionally reduce peer interaction; still others use the same task for everyone and expect spontaneous participation[5]. These contradictions require a scientifically grounded methodology that connects inclusive pedagogy, music education, differentiated instruction, universal design for learning and formative assessment. The purpose of this article is therefore

to substantiate the pedagogical and methodological foundations for integrating inclusive education into music lessons and to show how inclusive principles can be transformed into practical teaching strategies[6].

LITERATURE REVIEW

The literature related to inclusive music education shows that Uzbek researchers increasingly interpret music not only as an aesthetic subject but also as a means of social adaptation, emotional development, correctional support and cultural participation. Dilobar Jo'raboyeva's article on the pedagogical foundations of forming musical culture among students through an inclusive approach is especially relevant[7]. She emphasizes that learners with disabilities need a favorable educational environment, individual support and pedagogical-psychological attention. Her work is important because it connects musical culture with the broader task of integrating children with disabilities into school and social life. Jo'raboyeva's position also shows that inclusive music education cannot be limited to the formal presence of a learner in the classroom; the teacher must take into account ability, type of difficulty, perception level, emotional state and family-school cooperation. A second important contribution is found in the works of Mastura Asadullayeva, whose publications focus directly on music lessons in inclusive conditions[8]. Her academic profile and listed works include studies on the requirements for primary school music teachers in inclusive education, the methodology of teaching music to learners with speech, hearing, motor and intellectual difficulties, and the developmental significance of inclusive music classes. Asadullayeva's approach is practice-oriented: the music teacher is viewed not only as a specialist in singing or music literacy but also as a mediator who adapts content, organizes peer support, uses corrective exercises and evaluates progress according to individual possibilities. Taken together, Jo'raboyeva and Asadullayeva form a coherent national research line. Jo'raboyeva provides a broad pedagogical and psychological justification for forming musical culture through inclusion, while Asadullayeva concretizes this idea through teacher competence, adapted methods and lesson organization. Their works confirm that the child's participation, emotional comfort and developmental potential should stand at the center of the music lesson. At the same time, their research implies that inclusive music education in Uzbekistan needs further systematization through clearer lesson models, differentiated repertoire, multisensory technologies, assessment criteria and teacher training programs.

METHOD

The methodological part of this article was constructed through theoretical analysis, comparative interpretation, content analysis, pedagogical modeling and reflective generalization. Theoretical analysis was used to clarify the essence of inclusive education, music pedagogy, differentiated

instruction, universal design for learning and special educational support as interconnected categories. This method made it possible to interpret inclusion not as a separate corrective measure but as a general pedagogical principle that changes the goals, content, methods, assessment and communication structure of the music lesson. The comparative method connected international principles of inclusion with Uzbek research and normative foundations. It allowed the human rights-based understanding of inclusion to be compared with the practical needs of music teachers who work with learners differing in hearing, speech, movement, attention, emotional regulation and social communication. Content analysis was used to identify the repeated conceptual units in scientific works on inclusive music education: accessibility, individualization, multisensory presentation, peer cooperation, teacher support, family-school partnership, formative assessment and the developmental potential of musical activity. Pedagogical modeling was used to design a conceptual structure of an inclusive music lesson. In this model, the lesson includes diagnostic preparation, adaptive goal-setting, selection of inclusive repertoire, multisensory explanation, differentiated performance, cooperative musical activity, reflective discussion and assessment of individual progress. Each component is necessary because the absence of one of them can turn inclusion into a formal procedure. The method of pedagogical observation was also interpreted analytically: the teacher should observe attention, emotional reaction, rhythmic response, participation in singing or movement, response to visual and tactile support, peer interaction and level of independence. The methodology also relied on formative assessment as both a research and teaching principle. Instead of evaluating learners only through final performance, the article considers progress indicators such as active participation, emotional involvement, rhythmic accuracy within individual possibilities, cooperation, listening culture and creative initiative. This approach allows inclusive music education to be evaluated through developmental criteria rather than through a narrow performance standard. Thus, the methodology used in the article presents the music lesson as a holistic pedagogical system in which musical activity, inclusive values, adaptive methods and learner development form one continuous educational process.

RESULTS

The results of the analysis show that the integration of inclusive education into music lessons becomes effective when the lesson is planned as an accessible, differentiated, emotionally safe and socially participatory environment. The first result is that music lessons can reduce the distance between learners with and without special educational needs because musical activity naturally creates common participation. Unlike subjects that depend mainly on verbal explanation or written tasks, music allows learners to participate through voice, rhythm, movement, listening,

gesture, instrument playing, digital sound and emotional interpretation. This variety of expression makes music especially suitable for inclusive education. The second result is that inclusive music lessons require a clear methodological sequence. The teacher first identifies possible sensory, communicative, motor, cognitive, emotional and social barriers. Then flexible learning objectives are defined. For example, the common objective may be to understand the mood and rhythm of a song, while individual tasks may include singing, clapping, movement, drawing the musical mood, identifying instruments or performing a simple rhythmic accompaniment. In this way, all learners work toward a shared artistic goal, but each learner receives a task appropriate to personal possibilities. The third result concerns multisensory methodology. Inclusive music education becomes more successful when auditory instruction is supported by visual, tactile, motor and emotional channels. Visual rhythm cards, colored notation, gesture-based conducting, pictorial symbols, body percussion, tactile percussion instruments and movement patterns help learners understand music through several sensory pathways. This is important for learners with hearing, speech, attention or abstract-thinking difficulties, but it also benefits all learners by deepening engagement. The fourth result is that assessment in inclusive music lessons should focus on individual progress rather than uniform comparison. The teacher should evaluate participation, attention stability, emotional expression, cooperation, rhythmic response, listening culture and creative initiative. Observation sheets, short reflective conversations, peer feedback and individual progress records can serve as effective tools. Finally, the results show that inclusive music education modernizes the professional role of the teacher. The music teacher needs artistic knowledge, diagnostic sensitivity, communication skills, inclusive competence and cooperation with specialists. Therefore, inclusive music education transforms music pedagogy into a humanistic field that develops aesthetic culture, social interaction, emotional stability and personal dignity.

DISCUSSION

The discussion of this topic can be deepened through a constructive polemic between two foreign scholars. Susan Hallam's research on the power of music emphasizes that active musical engagement can influence intellectual, social, emotional and personal development. From this perspective, music education has value beyond the acquisition of musical skills; it can support attention, motivation, communication, identity and emotional regulation. Applied to inclusive music lessons, Hallam's position supports the idea that learners with special educational needs should not be excluded from active musical participation because music may become one of their most accessible means of development[9]. Carol Ann Tomlinson, by contrast, is known for the theory of differentiated instruction. Her approach emphasizes that

effective teaching begins with the recognition of learner diversity and that teachers should adapt content, process, product and learning environment according to readiness, interests and learning profiles. If Hallam foregrounds the developmental power of music, Tomlinson foregrounds the pedagogical design that makes learning accessible. This difference is important because music may have strong developmental potential, but that potential is not realized when the lesson uses one method, one repertoire, one form of participation and one assessment standard[10]. The polemic between these two positions is productive rather than contradictory. Hallam helps justify why music should occupy an important place in inclusive education, while Tomlinson explains how the teacher should organize inclusion in practice. If a teacher relies only on Hallam's developmental optimism, the lesson may remain emotionally rich but methodologically unclear. If a teacher relies only on differentiation without recognizing the unique affective and cultural power of music, the lesson may become technically adaptive but artistically weak. Therefore, inclusive music education needs both perspectives: the developmental value of music and the differentiated organization of learning. In practice, this means that the teacher should preserve common music-making while offering multiple routes of participation. One learner may sing a repeated phrase, another may play a simplified rhythmic pattern, another may respond through movement, and another may use visual symbols to identify musical mood. All learners remain within the same artistic process, but their tasks differ according to need. This discussion shows that inclusive music methodology must avoid two extremes: formal inclusion without adaptation and over-adaptation that separates the learner from the group. A scientifically grounded inclusive music lesson unites common participation with individual support, artistic integrity with accessibility and emotional experience with pedagogical structure.

CONCLUSION

In conclusion, the integration of inclusive education into music lessons is a necessary and complex pedagogical process that transforms the music classroom into a space of participation, emotional security, creativity and social cooperation. The article has shown that inclusive music education should be understood not as an additional correctional activity but as a holistic educational model based on accessibility, differentiation, multisensory teaching, formative assessment and respect for learner diversity. Music lessons are especially valuable for inclusion because they create different channels of participation through sound, rhythm, movement, voice, gesture, listening and imagination. The analysis of Uzbek scholarly works confirms that national research has already identified the pedagogical and psychological importance of music in inclusive education. Dilobar Jo'raboyeva emphasizes the formation of musical culture and social adaptation through an inclusive approach, while Mastura Asadullayeva develops

practical methodological directions for teaching music in inclusive settings and defining teacher requirements. These views demonstrate that inclusive music education in Uzbekistan has scientific and practical foundations, but it requires further development in lesson planning, repertoire adaptation, teacher training and assessment design. The main conclusion is that the teacher's competence is the decisive factor. A teacher who can diagnose barriers, set flexible goals, choose accessible materials, organize peer cooperation, use multisensory techniques and assess individual progress creates conditions for real inclusion. Such a teacher does not lower educational quality; rather, the teacher expands the ways in which learners can reach meaningful musical and developmental outcomes. Inclusive music education strengthens not only learners with special educational needs but the whole class community. It teaches children to listen to one another, respect difference, cooperate in artistic activity and experience music as a shared human language. In this sense, inclusive music education is both a pedagogical technology and a moral-cultural value.

REFERENCES

1. Mommo O., Sutela K., Mononen R. Inclusion and pedagogical support for students with special educational needs in music lessons: A systematic review //Research Studies in Music Education. – 2025. – T. 47. – №. 3. – C. 403-423.
2. Ovcharenko N. et al. Formation of prospective music art teachers' readiness for inclusive educational activity //Revista Amazonia Investiga. – 2021. – T. 10. – №. 45. – C. 175-184.
3. Axtamov I. I. O. G. L. Maktabgacha ta'limda musiqa mashg'ulotlarini tashkil etishning o'ziga xos xususiyatlari //Science and Education. – 2025. – T. 6. – №. 4. – C. 178-183.
4. Qobilova E. Musiqa mashg'ulotlari orqali maktabgacha yoshdagi bolalarning musiqiy savodini shakllantirish //konferensiya. – 2025. – T. 1. – №. 1. – C. 280-291.
5. Yusupova N. Musiqa savodi, metodikasi va ritmika //Musiqa» nashriyoti Toshkent. – 2010.
6. Madrimov X. Musiqa o'qitish texnologiyalari va loyihalash //Музыка тарихи (чет эл музыка тарихи), ўқув қўлланма. – 2020.
7. Nazarov O. Xalq cholg'ularida ijrochilik //Rubob) T. – 2018.
8. Madrimov B. O'zbek musiqa tarixi //Toshkent-2015. – 2018.
9. Gous-Kemp C. The creative use of music in inclusive education: Bringing harmony to the classroom

//Education as Change. – 2014. – T. 18. – №. 1. – C. 191-206.

- 10.** Yermakova T. et al. Inclusive education and interdisciplinary approaches to the environment, pedagogical support, and social development: A systematic review //Pedagogy of Physical Culture and Sports. – 2025. – C. 419-443.